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III.—THE *ENUEG* AND *PLAZER* IN MEDIÆVAL FRENCH AND ITALIAN

About three years ago an article was published by the present writer¹ defining the essential features of the *enueg* and the *plazer* and showing the rise of this type of poetry in Provençal and its subsequent spread to Catalan, French, Italian, and Portuguese. The *enueg* was found to be a rimed composition on the subject of vexations and annoyances, while the *plazer* took pleasures as its theme. Except for this difference, the important characteristics of both are the same: (A) the enumeration of a series of vexations or pleasures, usually without continuity; (B) the repetition of a word or phrase which indicates the attitude of the poet, such as 'it vexes me' or 'it pleases me.' Since that time the investigations have been continued, especially in French and Italian.

Thanks to a suggestion of Prof. Jeanroy, my attention was turned to collections of Old French proverbs. Many of these aphorisms consist of a list of three or more incongruous subjects for which displeasure is expressed, at times merely by the statement that they are useless or will not succeed, as

Feux sans creux, gasteau sans mische,
Et bourse sans argent
Ne vallent pas gramment²—

or

Soleil qui luisarne au matin,
Femme qui parle latin,

¹ R. T. Hill, "The Enueg," *Pub. Mod. Lang. Assoc.*, xxvii (1912), pp. 265-296.

² Le Roux de Lincy, *Le Livre des Proverbes Français*, Paris, 1859, I, p. 69.

Et enfant nourri de vin,
Ne viennent jamais à bonne fin.³

Others mention things to be loved, as

Vin, or et ami vieux
Sont en prix en tous lieux.⁴

Most of these proverbs contain only three or four lines in rime. The *ennuis* are usually quite incongruous. There are a few ⁵ which are somewhat longer, but these do not show any attempt at arrangement. There is an absence of any repeated word and of any personal expression of dislike.

Another quite similar type is the entreaty for deliverance from troubles. This form is distinguished by the phrase *Dieu me garde, Dieu nous garde*, or in one case *Libera nos, Domine*,⁶ and the repetition of *de* at the beginning of each line. Most of these are anonymous and in general they do not differ much from the class described in the preceding paragraph. Sometimes the same line is found in several, as *De boucons de Lombards* and *D'et caetera de notaires, De qui pro quo d'apoticaires*.⁷ The four-line strophe of the *Comédie des Proverbes* ⁸ is found in almost identical form.⁹

De plusieurs choses Dieu nous garde:
De toute femme qui se farde,
D'un serviteur qui se regarde,
Et de bœuf sallé sans moutarde.

The verbal similarity, the disjointed structure, and the fact that the order of the lines varies in the different pieces

³ O. c., I, p. 131.

⁴ O. c., II, p. 221. Others are I, p. 221, II, pp. 137, 172, 191, 206, 216, 221, 278, etc.

⁵ O. c., II, pp. 270, 375, 471. ⁶ Hill, o. c., p. 294 n.

⁶ O. c., II, p. 284.

⁷ Le Roux, o. c., II, pp. 283, 284.

⁸ I, p. 382, II, pp. 142, 283.

indicate that the longer forms (one has 37 vv.) are in reality merely a series of proverbs loosely joined together.¹⁰ There is not any verbal resemblance between this class and the first.

The annoyances refer to a large variety of things, one of the most common subjects being women. Occasionally an entire piece is given up to the enumeration of the unpleasant qualities of the frail sex. Such for instance is the *Contredictz de Songecreux* by P. Gringoire, of which a fragment is printed by Le Roux de Lincy, Vol. 1, p. lvii:

Femme est l'ennemy de l'amy;
Femme est péché inévitable;
Femme est familier ennemy.
Femme déçoit plus que le diable, etc.

A fondness for long enumerations in metrical compositions is seen in Guillaume Alexis: *Le Contrablason de Faulses Amours*,¹¹ whole strophes of which consist entirely of names of different classes of evil doers, and in a ballad¹² on the coming of Antichrist, where each line, introduced by *puisque*, states a reason for the coming. In the first case the *ennuis* are various classes of people, whereas in the second they are abuses of society. A tedious list of faults and sins is the *Vergier d'honneur*¹³ by André de la Vigne, in which *chascun* is frequently repeated. A simi-

¹⁰ Prof. Jeanroy in a review (*Romania*, XLII, p. 318) of my former article, points out two short pieces of this kind in a ms. at Clermont-Ferrand, besides a long ballad by Deschamps. He also adds to my list in Provençal one strophe by Gaucelm Faidit and a poem by Guillem Peire de Toulouse. The latter had already been mentioned by me, p. 275, where I attributed it to Guillem Peire de Casals. According to Appel (*Revue des Lang. Rom.* XXXIX, p. 183) the authorship is uncertain.

¹¹ *Soc. d. Anc. Textes*, Vol. I, p. 310.

¹² Montaiglon: *Anc. Poés. Fr.*, v, p. 319.

¹³ *Ibid.*, x, p. 152.

lar use of this pronoun is seen in the *Ditz de Chascun*,¹⁴ in which 'each one' tells his ambition and its failure. The use of *chascun* is common in proverbs, of which both of these compositions seem to be developments.

But the *enuieg* is not confined to anonymous aphorisms nor to long disconnected lists, for one well-known author of the 14th century, Eustache Deschamps, has a striking fondness for enumerations of pains and pleasures. Some of these are merely lists, as in a piece attributed to Deschamps¹⁵ where each line of three strophes begins by *on voit* which introduces some pessimism. One ballad mentions the successful men in each profession, each line beginning with *bon*,¹⁶ while in another the poet bids farewell to all his pleasures with frequent repetition of *adieux*.¹⁷ Deschamps was not content with a list of incongruities thrown together pell-mell, but consecrated entire poems to special subjects, such as the causes of diseases and the proper remedies. No less than six¹⁸ of his poems deal with this subject and all are of the same general form with enumerations.

Vivre d'eaues de terre marcageuse,
Estre au gros air quant li brouillas est fors,
Trop main lever, vie luxurieuse,
Sanz mouvement soy courcier est la mors.

There is a delightfully personal note about these compositions in the way in which the poet urges the avoidance of unsanitary places, swamps, and public baths, and especially contaminated water. The use of salt meat

¹⁴ *Ibid.*, x, p. 156.

¹⁵ Deschamps, *Œuvres complètes*, Soc. d. Anc. Textes, Vol. x, p. xxviii.

¹⁶ *O. c.*, vii, p. 71.

¹⁷ *O. c.*, v, p. 51.

¹⁸ *O. c.*, vi, p. 100; vii, pp. 38, 40; viii, pp. 139, 145, 339.

is also mentioned several times as being very disagreeable, whereas the advocacy of short repasts seems not inappropriate at the present time. One ballad,¹⁹ with its list of remedies, seems to be an answer to the list of diseases in the poem directly preceding. Bread one day old, and good wine with a little game, appear to form the ideal diet, from which all heavy meats, strong spices, fish, and fruit are to be excluded. He is also an advocate of light suppers and early rising.

Several of these poems refer to the life in Bohemia, to which country the poet was sent by the Duc d'Orléans²⁰ in 1397, charged with a special mission to King Wenceslas. This visit was not entirely pleasant, if one may judge from these poems and his ballad *Contre la Bohème*²¹ where the author does not limit his complaints to food, but criticises the manner of serving (*Vint gens mangier en deux plateaux*), the poor beds, the bitter beer, etc. The alliterative line at the beginning, *Poulx, puces, puour et pourceaulx*, which is repeated several times, shows a few of the discomforts which he probably experienced. The poem immediately following in the edition serves as a pendant. The poet, thinking of his own country, describes what he considers an ideal repast.

Bon poisson d'eaue et de mer,
Bon vins et chars a son vouloir,
L'en doit bien le pais amer.

In most of the poems described above there is lack of any repeated word except that in one case *de* is so used; but the general character of lists of disagreeable or attractive subjects renders them worthy of consideration in any study of this kind.

¹⁹ O. c., VII, p. 40.

²¹ O. c., VII, p. 90.

²⁰ XI, pp. 80 ff.

A virelay ²² is the only perfect *enueg* in the voluminous works of Deschamps. The commencement of this poem

Tout ne me plaist pas ce que j'oy,
Tout me desplaist ce que je voy.

recalls the negative *plazer* of Guillem Peire de Casals, or de Toulouse as Prof. Jeanroy prefers to call him. Nearly every line begins with *tout* and there is a complete lack of continuity, for it is merely a series of pessimistic aphorisms varied by the occasional repetition of *tout ne me plaist pas*. So in every particular it illustrates the typical *enueg*, or *desplaisir* which would perhaps be a better name for these compositions in the Northern French.

One other group of Deschamps's poems remains to be considered. These are the six poems devoted to imprecations, in which he conjures up all sorts of evils against his enemies. In three ²³ of these ballads he names various diseases which are to be sent on the victim of the curse. Nearly every line begins with *de*.

Du mal saint Fremin d'Amiens,
Du saint Fiacre et du saint Quentin,
De la rage qui prent les chiens,
Du mau saint Leu, de l'esvertin,
Du saint Josse et saint Matelin,
Et de tous maulx, soir et matin,
Soit maistre Mahieu confondu.

In another ²⁴ he sends wounds from all sorts of weapons,

De males dagues de Bourdeaulx,
Et d'espées de Cleremont,
De dondaines et de cousteaulx
D'acier qui a Milan se font, etc.

²² O. c., VI, p. 178.

²³ O. c., IV, pp. 315, 321; VII, p. 33.

²⁴ O. c., VII, p. 34.

or again,²⁵ it is a question of vermin as well as maladies. In one the first strophe is limited to curses against the different parts of the body, the second is filled with a series of vile epithets, and in the final one various forms of death are to fall upon the victim of the curse.

We have seen how fond Deschamps is of lists of *ennuis*, how he frequently devotes an entire poem to a single class of troubles, such as maladies, how at times he uses them in imprecations against his enemies or in prayers for deliverance, and how in at least one piece he conforms to the regular *noie* type. However, it is not so much in the form as in the personal nature revealed in the discomforts that he shows his relationship to the Monk of Montaudon and to Girard Pateg. This is a feature which must not be lost sight of in treating the subject, for the *genre* is essentially popular in tone and the material is largely taken from the personal experiences of the poet, or his own observations of society. For this reason these compositions serve as a guide to the habits and customs of the later Middle Ages. It has also been pointed out that the germs of the *enueg* and *plazer* are at times found in the rhymed proverbs and that the latter are occasionally expanded into long series which contain at times the same expressions as the shorter forms. However, with the exception of Deschamps, this style of writing seems to have met with little favor with the French authors of this period. Nor is this surprising if one considers the vogue of allegorical compositions due to the popularity of the *Roman de la Rose*.

It is however in Italy that this form of poetry has been most cultivated ever since its first appearance in the *noie* of Girard Pateg. This has been shown in the article

²⁵ *O. c.*, iv, p. 315.

already referred to, but no mention has yet been made of the existence of a number of maledictions of the same general type as those written by Deschamps. Perhaps the best known is Dante's sonnet *Io maledico il dì ch'io vidi in prima* ²⁶ in which the poet curses the day he met his love, his own verses, etc. *Maledico* is repeated several times, but the subject matter is more or less homogeneous. A longer poem by Antonio da Beccari (1315-circ. 1363) or Antonio da Ferrara ²⁷ is given up entirely to curses. Antonio heaps maledictions upon the universe and all that it contains and everything that has contributed to his own existence. He does not spare his father nor his mother nor the day of his birth. He curses the very beginning of his life, the water and the salt used at his baptism, then passing to his youth he decries his labors, his intelligence, his sufferings, in short his whole life and even death which does not come to end his pains.

Maledetta la 'ntenza—e quel sudore
 Che per mio studio spese,
 Maledetta la 'mpresa intelligenza,
 Che fa centuplicar il mio dolore:
 Maledetto 'l paese,
 Dove io la 'mpresi ché mi tien pensando
 Più tristo assai che Ecuba furiando.

 Maledetti i servigi reverenti,
 Maledetto 'l servire
 Ch' io feci ad altri o con borsa o con bocca,

²⁶ Ed. Fraticelli, *Opere minori*, I, p. 139; son. 32. Ed. Moore, son. 33.

²⁷ Carducci: *Antica lirica italiana*, Firenze, 1907, p. 98. Volpi: *Rime di Trecentisti Minori*, Firenze, 1907, p. 47. Cf. Volpi: *Il Trecento in Storia Lett. D'Italia*, pp. 165 ff. for a discussion of the author and this poem. Volpi cites a *canzone* by Fazio degli Uberti *Lasso che quando* and the third chapter of the Book of Job as works of a similar style, but I fail to find sufficient resemblance in either to class them among the productions of this *genre*.

Maledetto 'l tacere e'l sofferire
 De' miei dolor cocenti,
 Maledetta la morte che no scocca
 L'ultimo stral di sua possente rocca.²⁸

The repetition and the lack of continuity as well as the general tone make this a masterpiece of *disperate*. Volpi calls it the oldest example of this type.

Besides these two entire poems there are several groups of verses beginning with *maledetto*, such as the *Crudeltà*²⁹ of Verini (16th century) where the subject is love and the lines *Io maledico l'ora e'l punto e'l dì*, etc.,³⁰ resemble Dante's sonnet mentioned above. Cino da Pistoia in his sonnet *Io maledico il dì, ch'io veddi primo*³¹ treats the same theme in a similar manner. The sonnet by Guittone d'Arezzo, *Deo, che mal aggia mia fede, mi' amore*³² belongs also to this class, although the introductory word is not the same.

Older than any of the examples mentioned is the Latin poem by Arrigo da Settimello called *De Diversitate Fortunae et Philosophiae Consolatione*³³ written about 1200. Two of the four *libri* treat the misfortunes which the author has experienced through the loss of his property. Lists of troubles are numerous and there is considerable repetition at the beginning of lines.

Nunc nimis est altum, nimium nunc decedit, unquam
 Pulvinar medium nescit habere modum.
 Nunc caput inclino, nunc elevo, parte sinistra
 Nunc ruo, nunc dextra, nunc cado, nuneque levor;

²⁸ Volpi: *Rime di trecentisti*, pp. 48 f.

²⁹ D'Ancona, *Poesia Pop. It.*, 2nd ed., Livorno, 1906, p. 464.

³⁰ Carducci: *Cantilene e Ballate*, p. 268. D'Ancona: *o. c.*, p. 510.

³¹ Ed. Fiodo, Lanciano, 1913, p. 142.

³² Guittone d'Arezzo, *Rime* ed. Pellegrini, Bologna, 1901; Vol. I, No. LIV, p. 82.

³³ Pub. by Manni, Firenze, 1730. There is an Italian translation called *Arrighetto*, with introduction by Tiraboschi, pub. at Prato, 1841.

Nunc hac, nunc illac, nunc sursum, nunc rotor infra,
Et modo volvo caput qua mihi parte pedes.³⁴

Vade per Hispanos, et nigros vade per Indos,
Vade per insidias, vade per omne nemus;
Vade per hostiles cuneos, turmasque latronum,
Dummodo sis verus, tutus egenus eris.³⁵

In one instance, after reciting the many woes that afflict him the poet breaks out into maledictions which are strikingly similar to those found in the Italian.

Sit maledicta dies, in qua concepit, et in qua
Me mater peperit, sit maledicta dies.
Sit maledicta dies, qua suxi pectus, et in qua
In cunis vagii, sit maledicta dies.
Sit maledicta dies. Vita de ventre sepulcro
Me transmutasset, o Deus, illa dies.³⁶

This is important not only because of its similarity to some of the Italian maledictions in both form and subject, but also because it antedates the forms in Romance literatures. There is no reason however to believe that the Italian verses of this type are due to the influence of Arigo; ³⁷ they seem rather to reflect a tendency of the age which manifests itself in different authors who wrote independently of one another, drawing on their personal experiences for the material, while using a form which may have been imitated.

All these poems possess the essential qualities of the

³⁴ *O. c.*, p. 10.

³⁵ *O. c.*, p. 28. For other cases of repetition and lists of *ennuis* cf. pp. 11, 18, 29.

³⁶ *O. c.*, pp. 12, 13. One should note the lists of curses with repetition of *maledictus* in Deut. 27, 15-26; 28, 16-19, and the series of lamentations introduced by *vae* Isaiah, 5, 18-22, Mat. 23, 13-16, Luke 6, 24-26. For corresponding lists of blessings, cf. the Beatitudes, Mat. 5, 3-11, Luke 6, 20-22.

³⁷ This poem has been mentioned by Volpi: *Il Trecento*, p. 268, who also points out the similarity of the curses of Job in Chap. III.

enueg, of which they form a special subdivision. It is not then surprising to find a corresponding group which attaches itself to the *plazer*. These poems repeat *benedico* or *benedetto* in the same way as the others employed *maledico*, etc. Such is Petrarch's sonnet *Benedetto sia 'l giorno e 'l mese e l'anno*, in which the poet praises the time and place where he first met his love, the arrows that made the wound. In a sonnet by Antonio da Ferrara (*Io benedico il dì che dio ti cinse*)³⁸ there is frequent repetition of *benedetti*. The poet addresses his love who has just died and blesses her eternal happiness, while praying that he may join her. It is quite natural that Antonio should write both kinds of these poems, for he is merely following the example of his illustrious prototype, the Monk of Montaudon who added a *plazer* to his three *enueg*. This habit of writing benedictions as well as maledictions is seen also in Verini's *Ardore*,³⁹ where several verses begin with *sia benedette*. This appears to be a form of popular poetry, if one may judge from the lines

Benedetto quel Dio che t'ha creato,
 E quella madre che t'ha partorito.
 E il padre tuo che t'ha ingenerato;
 Benedetto il compar che t'ha assistito!
 Il sacerdote che t'ha battezzato,
 E alla luce di Dio t'ha istituito!
 Benedette parole, e quella mano,
 E poi quell' acqua che ti fe cristiano! ⁴⁰

Three versions, two in Sicilian and one in Venetian, show that it was widespread. From Venice too comes a short group of verses ⁴¹ where the eyes are the subject of the

³⁸ Carducci, *Antica lir. it., ed. cit.*, col. 333.

³⁹ D'Ancona, o. c., pp. 462, 510.

⁴⁰ D'Ancona, o. c., pp. 238 f. and 553 f. Tigri, *Canti pop. toscani*, Firenze, 1860, p. 69.

⁴¹ D'Ancona, o. c., p. 299.

blessing. Another popular refrain which is found appended to several songs is

Sia benedetto e benedetta sia
La casa del mio Amore e po' la mia.⁴²

Somewhat more elaborate is the one beginning, *io benedico la mano al maestro*,⁴³ in which blessing is asked for the hand of the builder who made the house where the lady lives and for the hand that carved the window through which he first saw her. Sometimes the prayer is put in the mouth of the girl who addresses a youth setting out to war, and asks blessings for the mother that bore him and the father that trained him in arms;⁴⁴ in another case it is dedicated to the Creator, who made the land and sea and guides the ships that sail.⁴⁵ In the last example the repetition consists merely of *fece*, which is the first word in several lines.

Besides the anonymous popular refrains, several stanzas of a similar type are found in the works of well known writers, as the third strophe of Boiardo's *Ancor dentro dal cor vago mi sona*,⁴⁶ in which *beato* is repeated several times. The poet is addressing his lady and asks blessings for her heart, her eyes and 'the loving key that opens and unlocks the gentle soul.' The same form is applied to a similar theme by Panfilo Sasso (circ. 1455-1527) of Modena, author of sonnets and *strambotti*, in the sonnet, *Sia benedetta la notte che'l giorno*.⁴⁷ The subject is the pangs of love, 'the sweet and bitter poison,' 'the quiver and the arrow,' etc. Lorenzo Moschi used the same form in the sonnet

⁴² Tigri, pp. 114, 122. D'Ancona, pp. 463, 510.

⁴³ Cf. Tigri, p. 121, where three forms of this ballad are quoted.

⁴⁴ Tigri, p. 126.

⁴⁵ Carducci, o. c., p. 214.

⁴⁶ *Ibid.*, p. 130.

⁴⁷ Carducci, o. c., p. 434.

Benedetta sia l'ora e la stagione
 E l'anno e'l mèse e'l dì ch'i' fu' legato,
 Da sì dolze catena incatenato
 I' fui da 'more in eterna prigione.
 Benedetta la pena e l'affrizzione
 Che nel cor porto e quant' i' ho sospirato,
 E tutte quelle cose che m'ha dato
 A farmi innamorar vera cagione, etc.⁴⁸

Benedetta continues throughout the rest of the poem, whereas in a sonnet by Andrea Baiardi⁴⁹ it is found only in the latter part; the poet blesses not only the house of his lady, but the town and the entire region where she lives.

It has been shown that enumerations marked by the repetition of *benedetto* or a similar word occur in sonnets and in popular refrains, but that this is not confined to short poems is shown by the *canzone* of Franco Sacchetti, whose title to fame is due to his large number of lyrics as well as his *Novelle*. In *Sia benedetto in cielo e in terra l'ora*⁵⁰ a regular and sustained repetition of *benedetto* occurs throughout the five strophes and the *envoi*. The theme is the usual type of the ballads, but instead of the simple language of the popular song, Sacchetti has introduced numerous mythological references and used a highly artificial style. The 'happy day' has given place

⁴⁸ Volpi, *o. c.*, pp. 233 f. Cf. the recent article by Oliver M. Johnston, *Pub. Mod. Lang. Assoc.*, xxix, p. 542 n. where this sonnet is mentioned. Several pages are devoted to the *enueg* and the *noie*, but no new material of importance is added. There is a slight error, p. 537, n. 1, where the initial phrase of the poem by Christine de Pisan should be *seulete suy*, not *je congnois*. The latter phrase is repeated in a poem by Villon (Bartsch-Wiese, *Chrest. de l'anc. fr.* no. 93, d., François Villon, *Œuvres, les Classiques Fr. du Moyen-Age*, pp. 80, 81.) For other cases of repetition in Villon cf. the latter edition pp. 58, 79, 80, 81, 82.

⁴⁹ Carducci, *o. c.*, p. 464.

⁵⁰ Carducci, *o. c.*, p. 155.

to 'the coming of the rays of Phaethon,' 'the *notricante latte*' has supplanted the 'mother,' while the beauty of the suitor is such that neither Narcissus nor Absalom could rival it, and the lady far surpasses Leda's daughter. The elements of the popular form are still discernible in blessing the time and place of the first meeting of the lovers, the land where she lives, etc.

It has thus been seen that: (A) Verses with a repetition of *benedetto*, *maledetto* or similar words were frequent in popular poetry in Italy; (B) Occasionally well-known poets have used these forms either in parts of poems or in entire compositions, often confining themselves to a similar theme and always adhering to the same form. Now let us see if verses of this type conform to the general definition of *enueg* and *plazer*. It has been shown⁵¹ that the *enueg* is distinguished (A) by enumerations in epigrammatic style of a series of vexations and (B) by the repetition of a word or phrase which indicates the attitude of the poet. The *plazer* is of the same type except that *pleasures* take the place of *vexations*. From the preceding description it is evident that the curses or maledictions, with their lists of objectionable persons or things and marked by frequent use of the 'curse,' clearly belong to the *enueg*, whereas the *benedetti* are but a special form of the *plazer*. It may be rather surprising that in the examples which have been cited the latter should outnumber the former in Italian, when one recalls the preponderance of the *enueg*. This may be due entirely to chance, but it should not be forgotten that the regular *plazers* were apparently more popular in Italian than in the other Romance Languages, as the complete ring by Chiaro Davanzati⁵² would seem to indicate.

⁵¹ *Publ. Mod. Lang. Assoc.*, xxvii, p. 266.

⁵² Cf. Hill, *o. c.*, pp. 284-285.

Besides the special class of *noie* there are several poems which enumerate a series of disagreeable things. One of these is the sonnet *Lingua ria, pensier fello, e oprar maligno*,⁵³ by Annibal Caro (1507-1566). It consists in part of contrasts, as *lodar aperto chiuso mal dir, gran vanti e picciol merto*, etc. All the evil qualities are supposed to belong to the person to whom the poem is addressed. There is a total absence of repeated words.

Francesco da Barberino in his *Documenti d'Amore*⁵⁴ refers at times to things that displease him. These are introduced by *noia, dispiacemi, dispiacevol, folle*, etc.,⁵⁵ but these words are not repeated and the passages where they are found form but short parts of long poems. Hence there is no real reason to consider these as *noie*, for they serve only to indicate that sometimes Barberino has this

⁵³ *Parnaso Italiano*, Venezia, 1787, Vol. xxvii, p. 188.

⁵⁴ *I Documenti d'Amore di Francesco da Barberino*, ed. F. Egidi, Roma, 1902, I, pp. 127, 225, 264, 266, 304.

⁵⁵ The use of different words or phrases to indicate the attitude of the poet is seen to better advantage in a *plazer* by Guittone d'Arezzo, *Tanto sovente dett' aggio altra fiata* (ed. Valeriani, Vol. I, No. x, p. 56). Five of the six strophes have each a special repeated word which is not found in the others, while nearly all of them are included in the final strophe. Thus the first uses *aggrada*, the second *bello m'è*, the third *piace*, the fourth *diletto* and the fifth *sa mi bel*. These phrases are repeated at irregular intervals and serve to introduce different classes of people whom the poet desires to praise. In subject matter as well as in form each strophe possesses unity; the first deals with peace, the second humility, and the others have as their subjects honesty, women, and ecclesiastics. The poem ends with an outburst of religious fervor in the later manner of Guittone. This careful arrangement in subject matter recalls the *noie* of Pucci, whereas the use of a special repeated word for each strophe suggests a possible prototype for Bindo Bonichi's *canzone*, *Guai a chi*, etc. (Cf. *Pub. Mod. Lang. Assoc.*, xxviii, p. 286-7). When my first article on the *enueg* was written, I had not been able to examine this poem of Guittone and so was unable to put this note where it might have been more appropriate.

tendency. One of the best instances is ⁵⁶ the part which treats of different kinds of ingratitude, where *ingrato* is used four times, each time to introduce a special variety of that sin. Another passage ⁵⁷ refers particularly to table etiquette and reminds one a little of a part of Pucci's *noie*.⁵⁸

Folle chi prima leva
da se il taglier, ancor gli altri mangiando;
e chi non netto stando
fa de la mensa panier di rilievo
e colui etc.

Another group of precepts on the same subject is found in an anonymous didactic poem of the thirteenth century, published by Bartsch.⁵⁹ In this case however there is a complete lack of repetition, and the do's and don't's are intermingled.

Another special type of enumerations of annoyances is the list of beasts hostile to mankind in a sonnet by Annibal Caro.⁶⁰ After a long series of serpents, chimæras and wild animals, fearing lest something may have been omitted the author concludes '*e quanto aborre e quanto ha 'l mondo a schivo.*' There are also lists of pleasant things, a sort of lyric Utopia, in the sonnet attributed to Lapo Gianni, *Amor, eo chero mia donna in domino*.⁶¹ Guido

⁵⁶ *O. c.*, I, i, p. 225.

⁵⁷ *O. c.*, I, i, p. 127.

⁵⁸ Pub. by Ildefonso di San Luigi in Vol. VI of the *Delizie degli eruditi toscani*, pp. 275-285; reprinted without change in *Raccolta di rime antiche toscane*, Palermo, 1817, Vol. III, 311-320 and by F. Ferri, *La poesia pop. in Antonio Pucci*, Bologna, 1909, pp. 235-242. Pub. from the Oxford Ms. by Prof. K. McKenzie, *Kittredge Anniversary Papers*, Boston, 1913, pp. 175-183. Prof. McKenzie has also published the version found in the *Codice Kirkupiano*, *Studii publ. in onore di F. Torraca*, Napoli, 1912.

⁵⁹ *Rivista d. Fil. Rom.*, II, pp. 45-48.

⁶⁰ *Parnaso It.*, Venezia, 1787, Vol. XXVII, p. 190.

⁶¹ E. Rivalta: *Liriche del "Dolce Stil Nuovo"*, p. 133.

Cavalcanti in the beautiful sonnet *Beltà di donna e di piacente core*⁶² enumerates many attractions such as 'the songs of birds,' 'the quiet of the dawn,' 'the calm of the falling snow,' all of which are less beautiful than his lady. In a sonnet by Francesco Ismera,⁶³ a contemporary of Lapo Gianni, it is a question of the pleasures afforded by hunting and music. The '*canti d' augelli*' and '*veder fioccar la neve senza venti*' suggest Cavalcanti's sonnet. None of the enumerated poems belong to the *noie*, but they are interesting in so far as they illustrate a class of compositions of which the *noie* are but a special form.

Besides the *benedetti*, another type of the *plazer* is marked by the frequent use of *vorrei*, as the few lines quoted by D'Ancona⁶⁴ from the *Nova Fenice* of Olimpo, where the poet in his despair wishes 'every lamb to be changed into a lion,' 'every light to become obscured,' and summer to be turned into winter.' Other instances of *vorrei*, etc., in popular verse are two stanzas⁶⁵ where the poet expresses his desire to fly over the mill in which love is to grind him. Both of these are combined with the *benedetto* refrain already discussed. In another *vorrei*⁶⁶ the wish is that the window might be opened and the lady appear there.

⁶² P. Ercole, *G. Cavalcanti e le sue rime*, Livorno, 1885, pp. 269 f.

⁶³ G. Navone, *Le Rime di Folgore da San Gimignano e di Cene da la Chitarra*, Bologna, 1880; p. cxv.

⁶⁴ *Poesia Pop.*, p. 467; cf. pp. 186, 187.

⁶⁵ Tigri, *o. c.*, pp. 114, 122.

⁶⁶ Tigri, *o. c.*, p. 338. Prof. Zenatti in a short study of the *Noie* of Patecchio or Pateg (*Atti d. R. Accad. lucchese*, **xxix**) calls attention, pp. 9 ff., to certain forms which resemble the *noie*, mentioning Bonichi's sonnet already discussed by me, the poem by Lapo Gianni and the *vorrei*. Most of the latter, especially the famous one by Dante, *Guido, i' vorrei que tu e Lapo ed io*, do not, I think, belong to the *noie* type, since they usually lack all its essential characteris-

This feature of enumerations of pleasures is extensively developed in the poems of Folgore da San Gimignano.⁶⁷ It is seen to best advantage in the ring of sonnets on the twelve months and in another group on the different days of the week. The former treat of the pleasures more or less appropriate to each month, but it is not the ordinary forms of enjoyment that interest the poet, but rather the extravagant forms of amusement, in which the gilded youth of the time indulged. These sonnets are addressed to a *brigata nobile e cortese* which was probably one of the *brigata spendereccie*⁶⁸ formed at Siena in the second half of the thirteenth century, and to which Dante alludes in *Inf.*, xxix, 130. In the case of several months the pleasures are more or less confined to a single type; the sonnet for February emphasizes hunting, that for March fishing, May tournaments, July banquets, August riding in the mountains, etc.

Di Marzo si vi do una pischiera
 D'anguille, trote, lamprede e salmoni,
 Di dentali, delfini e storioni,
 D'ogni altro pesce in tutta la rivera;
 Con pescatori e navicelle a schiera
 E barche saettie e galeoni,
 Le qual ve porteno tutte stasoni
 A qual porto vi piace a la primera, etc.⁶⁹

There is not the same appropriateness in subject matter in the sonnets for the different days of the week, most of them being concerned with hunting. Even the enumeration in those for *lunidia* and *giovedi* is not well carried out. This characteristic is not confined to these

tics. Zenatti's suggestions and explanations regarding the poems ascribed to Patecchio deserve consideration.

⁶⁷ G. Navone, *o. c.*

⁶⁸ *O. c.*, p. 9.

⁶⁹ *O. c.*, pp. LXXIX f.

two *corone*, but may be seen equally well in sonnets xxiii and xxvii.⁷⁰

Of equal if not of greater importance in connection with the *noie* is a group of sonnets by Cene de la Chitarra d'Arezzo, in which he presents the discomforts peculiar to the different months. These poems appear to be replies or parodies to the *corona* of Folgore, as Navone has pointed out.⁷¹ However, it is the general idea of extravagant pleasures for each month that is parodied rather than the details of the individual sonnets.

Di marzo vi riposo en tal manera
 en pugla piana tra molti lagoni,
 en esse gran mignatte e ranaglioni,
 poi da mangiar abiate sorbe e pera,
 oleo di noce veglo mane e sera
 per far calde gli arance e gran cidroni,
 barchette assai con remi e con timoni,
 ma non possiate uscìr de tal rivera, etc.⁷²

Di decembre vi pongo en un pantano
 con fango, ghiaccio et ancor panni pochi,
 per vostro cibo fermo fave e mochi,
 per oste abiate un troio maremmano;
 un cuocho brutto secho tristo e vano
 ve dia colli guascotti e quigli pochi,
 e qual tra voi a lumi dadi o rochi
 tenuto sia come tra savii un vano; ⁷³

There is a realistic appropriateness shown in the choice of the *ennuis* which indicates a careful observation of

⁷⁰ D'Ancona (*Archivio per la tradiz. pop.*, II, p. 257) mentions the sonnets by Folgore and calls attention to the fact that they do not refer to ordinary pastimes appropriate to the different months, but indicate the distractions of a select society fond of lavishness and artificiality. For popular poems on the pleasures of the months, cf. Gianini: *Canti pop. della Montagna Lucchese*, pp. 233-239. The idea is the same but the treatment is more popular.

⁷¹ O. c., p. lxxv.

⁷² O. c., p. 65.

⁷³ O. c., p. 83.

social conditions of the time. In this way they recall Antonio Pucci, who did not confine his lists of discomforts to his *noie*, but refers in one instance to the same *brigata* mentioned in the sonnets of Folgore.

E poi il dì di calen di gennaio
 vanno in camicia con allegra fronte
 curando poco scirocco o rovaio
 E dove avean gli tordi e la pernice
 la vitella e i capponi lessi e arrosto
 hanno per cambio il porro e la radice.⁷⁴

Although Cene mentions many vexations, still the word *noia* is nowhere found. However, popular poems with the phrase existed, as is shown by the refrain *a noia gli ver-ran*⁷⁵ which is used three times to introduce a new annoyance.⁷⁶

In many of the compositions of the *genre* one of the subjects most frequently treated is woman. This is seen particularly well in a sonnet assigned by D'Ancona⁷⁷ to Buto Giovanni. Nearly every verse begins with *femina* introducing a series of bitter sarcasms against women.

Femina è d'ogni mal convento
 Femina è dell' uom vergogna e danno,
 Femina mal pensa tutto l'anno,
 Femina d'ogni ben è struggimento.

Another important instance of this sort of repetition is one canto of *Il Manganello*, a curious poem written probably in the fifteenth century.⁷⁸ This work is divided into

⁷⁴ A. Pucci, *La proprietà di Mercato Vecchio*. F. Ferri, o. c., pp. 234-5.

⁷⁵ Tigri, o. c., p. 157.

⁷⁶ In many of the poems of Guittone d'Arezzo the word *noia* occurs often riming with *gioia*.

⁷⁷ *Saggi di Lett. Pop.*, p. 381. The same sonnet with slight changes is printed among the poems of Burchiello, Londra, 1751, p. 199.

⁷⁸ There are three editions, two of which bear no date but appear

13 *capitoli*, throughout which the unknown author devotes himself to a most virulent satire on women. There is little connection between the chapters except that all deal with the evil conduct of women, many examples being cited from mythology, antiquity, and the Middle Ages. At the beginning of the poem the author adduces the authority of Juvenal and Boccaccio, but except for choice of subject he does not appear to have been influenced by these writers. There are only two chapters which bear a direct resemblance to the *noie*. In the first (*cap.* 11) each *terzina* begins with *la femina è*, just as in the sonnet ascribed to Buto Giovanni. There is a complete lack of continuity:

La femina è cagion d'ogni heresia,
 Incendio, guerra, sangue e dura morte,
 Stupro, adulterio, furto e robbaria,
 La femina è del diavolo consorte,
 Apparecchiata sempre nel mal fare,
 Con la malitia e con l'animo forte.

Of course this is not a perfect *enueg*, but it acts as a fitting introduction to the following *capitolo* (No. 12), of which each *terzina* is introduced by *anoia a me* and is an independent unit, the only connection being the general theme of the entire poem. It begins as follows:

Anoia a me la femina, Signori,
 A dirvi'l ver come si dice al prete,

to have been printed in the sixteenth century. The third is a reprint issued by a society of bibliophiles at Paris, 1860, and limited to 100 copies. It is the last that I have consulted. D'Ancona (*La Poesia Pop.*, p. 16, n.) mentions this poem as belonging to the fifteenth century. There exists also a *Riprehensione contro Il Manganello* by Antonio Cornazzano, who died about 1500. Cf. Melzi, *Dizionario di Anon. e Pseud.*, II, p. 154; Affò, *Mem. degli Scrittori e Lett. parmigiana*, III, pp. 29-57 and Cristoforo Poggiali: *Mem. per la Storia lett. di Piacenza*, Piacenza, 1789, pp. 64-130. Because of the literary interest and the rarity of *Il Manganello*, it is my intention to publish an edition of the entire poem in the near future.

Perch'ella è piena di tutti i dolori.
 Anioia a me perch'ella pute e fete
 Più che non fa lo stronzo d'una gatta;
 E voi che le toccate, il sentirete.

 Anioia a me la femina barbuta;
 Ma quando tu la senti a te venire,
 Da lunghi con tre sassi la saluta.
 Anioia a me verderla imbizzarire
 Con le vicine per una gallina
 C'ha fatto l'ovo, e non glie'l voglion dire.

This twelfth *capitolo*, consisting of 33 *terzine*, both on account of its length and subject matter constitutes an important example of the *noie*. At first sight it seems to resemble Pucci's poem, but careful comparison shows that it differs markedly from that well-known composition both in the choice of subject and the disconnected manner of treatment. Not only does *Il Manganello* offer a perfect case of the *noie*, but in *cap. 11* it presents some of the characteristics, such as repetition and lack of continuity, whereas in other passages it contains lists of *ennuis* (*cap. 13*) referring to the same general subject. This shows that often the *enuieg* is not so much an independent *genre*, but that rather it is a special form of the satire.

The aim of this article has been to supplement the work already done on this subject by bringing up other examples in French and Italian and showing how some of the individual characteristics of the *genre* appear in rhymed proverbs, popular ballads, and enumerative poems. In this way certain well defined classes can be made, such as the *benedetti* and the *maledetti*, both of which are comparatively common in both popular and artistic poetry. While few perfect specimens of the *noie* or the *plazer* are added to those already studied, still the various manifestations of the tendencies are of importance in order to gain a comprehensive view of the whole matter.

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